

## Vera Michelena and Lingerie

### Actress Says Kingdoms Have Been Doomed by Too Much Lace

Certain it is that among habitual first nighters at "Flo-Flo" there were those who gasped. Few were prepared for the garments which adorned "Flo-Flo" when she came to Broadway. Lingerie being the motive power which propels "Flo-Flo" through an evening of frank and fascinating entertainment, it may interest those who possibly through a false sense of modesty have not examined too closely into the subject to know that it constitutes a mine of dramatic material. This true it is not a wholly undeveloped source, for lyrically lingerie has long been recognized, and as already indicated is now expanded to its fullest musical comedy capacity in "Flo-Flo," but its real possibilities have been quite overlooked by serious playwrights.

This is on the authority of "Flo-Flo" herself, otherwise Vera Michelena, a young woman of charm, whose research into the history of lingerie speaks for her intellectual attainments. But let Miss Michelena, who is abundantly qualified to discharge that function, speak for herself.

"Lingerie," says Miss Michelena, "or rather love of lingerie, has overthrown more than one throne. To my certain knowledge, two crowns have tottered and crumbled into the dust because of it, and there is no question but that the secret archives of nations will show that other dynasties have been ruined by it, either directly or indirectly.

"The three most illustrious examples of the lure that lures in lingerie are Empress Josephine, Cleopatra and Gaby Deslys. The former ruined a nation because of her love for feminine finery. What Cleopatra did to Anthony every one knows, and there seems to be no doubt but that Gaby's worship of the same idol caused the King of Portugal to sacrifice his crown. History furnishes other evidence equally convincing of the power and influence of lingerie.

"Why the dramatists have not found inspiration in this theme I do not understand, unless it has been due to what they may regard as an indelicate subject. We have always with us, of course, those prudish who will strain at a cat and swallow a camel, but this is an age of enlightenment, and public sentiment on a lot of matters heretofore regarded as sacred is altering.

"I suppose there are even those who will pretend to be shocked at the lingerie displayed in 'Flo-Flo,' yet these same people will view these garments exhibited on wax models in shop windows and think nothing of it. The only difference is that in 'Flo-Flo' these necessary and history-making articles of apparel are displayed on live models. Surely there can be nothing immoral in that."

### Max Marcin Doctored English Melodrama

The British military comedy drama, "Seven Days' Leave," to be produced at the Park Theatre, January 14, will feel the finishing touches of Max Marcin, the American author, who wrote "House of Glass" and "Eyes of Youth."

"Seven Days' Leave" was written by Walter Howard, the English playwright, whose "The Story of the Rosary" was a tremendous success abroad, but the



Gretchen Eastman in "The Grass Widow"

American producers of "Seven Days' Leave" received the permission of Mr. Howard to have Mr. Marcin impart an American flavor to many of the scenes and to the story itself. In other words, Lieutenant Fielding, the hero in the play, now running at Sir Henry Irving's Lyceum Theatre, London, is an Englishman, but in the American production he will be an American, born of Irish parents, who becomes an officer in the British army. Mr. Marcin has been at work for the past two weeks with the producers, and with Lawrence Marsden, who is staging the play.

Mr. Marsden is the man who gave to the American stage such melodramatic successes as "The Round Up" and "The Price of Peace," and the collaboration of Mr. Marcin and Mr. Marsden is likely to prove a happy one. "Seven Days' Leave," by the way, was first produced at the Lyceum Theatre in London, February, 1917. It is said that there has been a line in front of the box office at the Lyceum Theatre



Vera Michelena in "Flo-Flo"

## Greenwich Players at Play

continually from 6 o'clock in the morning until the doors opened at night.

To be sure, one expects a company of players in Greenwich Village to be different from the common or garden variety of Broadway actors. They do not wear striped collars and spats and yellow chamois gloves. They do not sail forth on the Avenue with their Poms at 4 in the afternoon and stop for tea at Sherry's or the Ritz, nor do they linger over their whiskey and sodas at the club. For, although they are a professional company, each member has won his spurs in some other line of artistic endeavor.

This is how it happens that a peep into the Greenwich Village Theatre on a very cold, recent Sunday afternoon disclosed Manager Frank Conroy, Technical Director Roy Mitchell and Actor Hal Laphan slapping paint all over a huge canvas, until the result was a really beautiful stained glass window, used for the church setting in the Christmas Miracle plays. Ever see a managerial magnate on Broadway stop of a Sunday afternoon to paint his own scenery, with the assistance of his technical director and an actor from the company?

Roy Mitchell doesn't stop at being a technical director. If information is wanted on anything pertaining to the drama "Ask 'Mitch,' he knows." If a discussion arose as to whether there was a popular conception of the Angel Gabriel as resembling a Chinaman wearing a Burne-Jones wig, "Mitch" could soon sail into a learned dissertation.

If a question of music, or period setting, or socialism, or food, or aesthetics, or the relation of color to sound should come up in the course of the day or night, all that is necessary is to call in "Mitch" to have it definitely and satisfactorily settled. If one wants to borrow an umbrella, a quarter, a coat; to know the weather forecast; What Started the Great War, one goes instinctively to him. When a production is to be put on "Mitch" goes ahead and puts it on while Barney watches.

For Barney Gallant, having press-agented and taken care of the Mexican government for three years, is well able to see that there is no elopement between art and money at the Greenwich Village Theatre.

It is natural that the theatre, being in the heart of Bohemia, should revolve around "Polly's" where Bohemian moves, lives and has its being. The sign above the blue-painted door says "Greenwich Village Inn," but to all the inhabitants of Sheridan Square and environs the Inn is known familiarly as "Polly's." It is here that the luminaries of New York's artistic and literary world foregather to bohemize each evening. It is here, around the huge open fire or at the long, bare tables and equally long hard benches that the Greenwich Village Players repair most every night after the performance to discuss ideas, plans, confidences and compliments.

Here a ragtime piano helps dispel the tension of creative minds, while through the smoke-filled atmosphere can be seen Fania Marinoff, in tiger skins, languidly smoking a cigarette with her famous husband, Carl Van Vechten, and a party of friends. If Fania Marinoff should ever tire of acting she would soon be equally famous as a designer of gorgeous costumes. She flashes a vivid smile toward the long table beyond, where Frank Conroy sits in solemn conclave with Harold Meltzer and "Mitch" over their sandwiches and beer. Joseph Macaulay and quiet little Margaret Fareleigh wend their way through the tables to join the others.

The air is getting heavier with smoke and spirits are getting higher. The piano has resumed a rollicking fox-trot or perchance it is a sinuous Apache dance for the special benefit of two dancers who emerge from the smoke and dance merrily in the glow of the daylight. Ah, yes, they are Carry Harling and Edwin Strawbridge-Carry, tall, slender, decorative in her dark

dress and drop earrings. Carry is a Belgian, a niece of Isaye, the violinist, and the wife of W. Franke Harling, the composer and musical director of the theatre. More than that, Carry Harling is the particular good fairy of the entire company. If a precious button upon which hinges an entire costume should come off just before the performance, a flying visit to Carry makes it secure again. If "Strawberry's" white Pierrot gloves or Meltz's gray silk Marquis stockings need fixing up, an appeal to Carry makes them right again.

A merry shout, from the far end of the room, a familiar line from one of the plays, and Barney Gallant, the irrepressible business manager, is received with a shout. Barney's fame has spread 'round the continent from Mex-

ico City through to St. Louis, Chicago, Washington and Greenwich Village. Gradually things quiet down as the merry villagers repair to their studios. On the way out one is rewarded by a sweet smile from lovely Mary Pyne, the most beautiful girl in the village. Mary, too, is a poet, an actress and the wife of Harry Kemp.

One by one they have gone, until a small group is left of the original "theatre crowd." Then the new play is discussed, or plans for the future. It is then that Everett Glass, poet-laureate and batik artist of the Greenwich Village Theatre, admits modestly that he has written a "little sketch" that proves to be a really poetic book for an opera for which Franke Harling is to write the music. One by one the lights go out, the waiters pile chairs on tables, and final good-nights are said as the last few players trudge reluctantly out into the snow.

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## Two Thousand Wigs Are Billy's Joy

He is the master of two thousand wigs, and his habitat is a little 2 by 4

rubbishhole tucked away down in the mysterious depths of the Hippodrome. While "Cheer Up!" is cavorting on its way upstairs he is brushing and combing and curling the hair of the three hundred chorus girls—the locks in question obligingly posing on wooden blocks as the real heads smile and bow and sing for the crowd above.

His name is Billy King, and he knows his historical periods from Augustus to Victoria. Only he thinks of them in terms of hair instead of dates, which is a little confusing to the average workaday historian.

For instance, he is very fond of the time of Charles I, because it was what he describes as "long and full of ringlets."

There is excellent reason for his historical accuracy, for Billy learned his trade after the good sound tradition of the old wig makers to the royal family at the famous house of Clarkson, in London. Clarkson still retains his pre-rogatives as wig maker to his majesty the King, and as late as Victoria's reign the head of the house was frequently summoned to appear before the Queen in connection with the care of the powdered wigs of the royal lakies.

Clarkson is also the greatest of the theatrical wig makers, and furnished the wigs for all the gorgeous pantomimes. As a little apprentice lad Billy King spent long hours poring over historical book plates from the libraries and museums, and as a result he can give pointers to many so-called authorities on the fine points of historic costuming. But wigs are his weakness,

and he would rather browse over one of the elaborate piles of puffs and curls and ringlets which made up the head-dress of some stately court beauty of long ago than anything he knows. The modern wig he views with scorn. It is too simple. It lacks technique.

All history meets in Billy's wig boxes, piled high on the shelves of his little room. Tremendous curled and powdered wigs of all the "periods" he recalls so fondly jostle against the top pieces of such celebrities as Grant and Lincoln and William Jennings Bryan. The polished dome of the last named, however, takes up but little of the wig maker's time.

Billy came over here with the great spectacle of "Beauty and the Beast," in which production he took care of more than seven hundred wigs. In 1914 he joined the forces of the Hippodrome, where he has remained ever since.

### 'Heiress For a Day'

Two pictures just completed by Triangle are "Heiress for a Day," featuring Olive Thomas, and Director Gilbert P. Hamilton's picture, "Captain of His Soul," with an all star cast, including William Desmond, Charles Gunn and Jack Richardson. "Keith of the Border," from Randall Parish's novel, is more than half finished. It stars Roy Stewart, the cowboy actor, and is directed by Cliff Smith. Director Heffron expects to complete "The Hopper," a crook comedy drama, from "Collier's Weekly" story by the same name, in another week. Director Jack Conway is working on "Little Red Decides," a Western magazine story, and Walter Edwards and Mrs. Corbaley, author of the "Triangle Photoplay Magazine" prize story, "Real Folks," are very busy planning a great production for this scenario, "The Work and Its Worth," has been assigned to Director Frank Borzage, whose last offering was "The Gun Woman," and is said to be worth all the work that Borzage is putting into it.

## From Ingenues to Eccentric Comedy

To see Florine Arnold as Mrs. Vokins, the bone-boiler's widow, in the all-star production of "Lord and Lady Algy" at the Broadhurst Theatre, makes it very difficult to believe that not so very long ago she was playing leading emotional roles and only a short time before this was a sprightly ingenue.

Though Miss Arnold is known to players of to-day mostly for her eccentric comedy creations, her work in this field has been confined to only the last few years. In fact, her first rôle of this sort was that of the mother in "Mrs. Bumpstead-Leigh," seven years ago. But so perfectly did she put her seal of whimsical personality and eccentric comedy acting on this character that the public thinks of her as having always been a comedienne.

It was Harrison Grey Fiske who discovered Miss Arnold's genius for comedy. The actress, English by descent and American by birth, made her début at the age of eighteen. James A. Hearn heard her give a dramatic reading at the Tremont Temple in Boston and engaged her for the leading rôle in "Hearts of Oak." She played leading rôles with William J. Scanlon and appeared with Frank Bangs in "Michael Strogoff." Then she co-starred with her husband, Charles L. Andrews, appearing in both ingenue and emotional rôles. With Edwin Arden she played an adventuresome, but as her husband did not think it good policy for her to become identified with this sort of character she went back to emotional parts. When her husband died she left the stage.

When Miss Arnold decided to return to the stage she turned her attention to characters, and in order to prepare herself for important rôles she spent five years in stock, but during this entire period she never once acted a

comedy part. Harrison Grey Fiske offered her the part of Mrs. Bumpstead-Leigh's mother, and her success in this was a straight rôle since she was with the Fiske management for five years, being featured in "Where Ignorance Is Bliss." She appeared in two productions with Mme. Kailich.

Though an actress of her peculiar talents would seem to be admirably suited to musical comedy, Miss Arnold's one and only experience in this line was with "Love o' Mike" last season, but she disliked the work so much that she will never appear in musical comedy again.

### Miss Anglin Moves

Margaret Anglin, who, through the courtesy of William A. Brady, has occupied the stage of the Playhouse the last fortnight, during the temporary absence of Grace George, will, on account of the success of her comedy, "Billeted," continue her New York season at another theatre, beginning Monday, January 14.

### Vieux-Colombier Production

"La Nouvelle Idole" is to be given at the Théâtre du Vieux-Colombier Tuesday, Thursday and Saturday evenings and on the Thursday and Saturday matinees of the coming week. "La Nouvelle Idole" is in three acts and is by François de Curel. In the cast are François Gournay, Robert Bogaert, Marcel Millet, Emil Chiffoleau, Valentine Tessier, Suzanne Bing, Paulette Noizeux and Jane Roul. The costumes were designed by Valentine Gross and executed in the ateliers of the Vieux-Colombier.

### "A Second Look"

The American Academy of Dramatic Arts will give its first matinee of the season on Friday afternoon, January 11, in the Lyceum Theatre. "A Second Look," a comedy in three acts, by C. A. de Lima, will be presented for the first time in this country. "Pony," a play in one act, by Sada Cowan, will precede the longer play.

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